
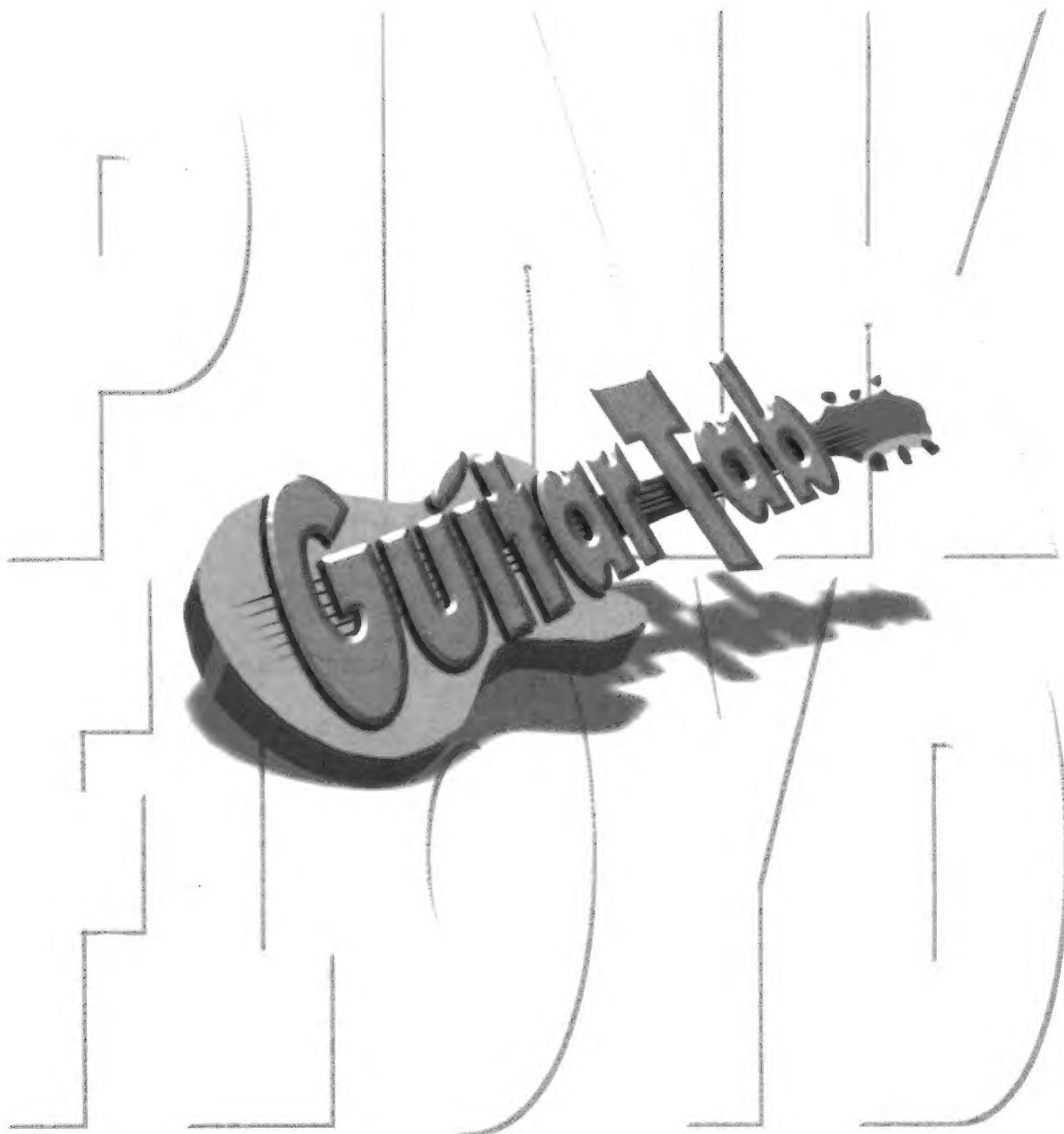


Pink Floyd • Guitar Tab Anthology

PINK FLOYD



Pink Floyd • Guitar Tab Anthology





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Testo e Musica di Roger Waters

fade in
Gtr. 1

The image displays a musical score for 'The Wind' by Gustav Mahler, specifically the section from measures 1 to 10. The score is written for a single melodic line in G major, 4/4 time. It is divided into three systems. The first system (measures 1-4) is marked 'mp' (mezzo-piano). The second system (measures 5-8) is marked 'P.M.' (pianissimo). The third system (measures 9-10) also features 'P.M.' markings. The notation includes a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody is characterized by a series of eighth and sixteenth notes, often beamed together, with various rests and dynamic markings. The score is presented in a clear, legible format, suitable for a music book or manuscript.

Dm
Dad - dy's flown— a - cross the o - cean,

Gtr. 1 and 2
P.M. P.M.

Gtr. 3
with clean tone and chorus

let ring with Rhythm fill 1

5 7 5 7 6 5

Rhythm fill 1

Gtr. 4

Dm9

Dm6/9

Dm9

Dm6/9

mp
with clean tone and chorus

leav - ing just — a mem - o - ry. —

This system contains measures 1 through 3. The vocal line begins with a whole rest in measure 1, followed by a half note G4 in measure 2, and a half note F#4 in measure 3. The piano accompaniment features a continuous eighth-note pattern in the right hand and a similar pattern in the left hand. The bass line is mostly silent, with a few notes appearing in measure 3.

The snap - shot in the

This system contains measures 4 through 6. The vocal line has whole rests in measures 4 and 5, followed by a half note G4 in measure 6. The piano accompaniment continues with the eighth-note pattern. The bass line remains mostly silent.

fam - 'ly al - bum.

This system contains measures 7 through 9. The vocal line has whole rests in measures 7 and 8, followed by a half note G4 in measure 9. The piano accompaniment continues with the eighth-note pattern. The bass line has a few notes in measure 9.

G5

Dad-dy what else did you leave for me?

Gtr. 5

with distortion and chorus

Dad-dy, what d'ya leave be-hind for

vibrato bar

vibrato bar

Dm F

me? All in all it was

Gtr. 1 and 2

mp

Gtr. 3

mf with clean tone and chorus

P.M.

C

just a brick in— the wall.

F C Dm

All in all— it was— all just bricks— in— the wall.

let ring

P.M.

$\frac{1}{4}$

P.M.

*** Gtr. 5 Gtr. 3**

mf with clean tone

let ring

$\frac{1}{4}$

5 3 4 5 3 4 5

10 12 10 12 10 12 10

* ⑥ tuned to D

System 1 of the musical score. It consists of three staves. The top staff is a treble clef with a continuous eighth-note melody. The middle staff is a grand staff (treble and bass clefs) with a continuous eighth-note accompaniment. The bottom staff is a bass clef with a continuous eighth-note accompaniment. The system is divided into three measures.

System 2 of the musical score. It consists of three staves. The top staff is a treble clef with a continuous eighth-note melody. The middle staff is a grand staff (treble and bass clefs) with a continuous eighth-note accompaniment. The bottom staff is a bass clef with a continuous eighth-note accompaniment. The system is divided into three measures. The text "with schoolyard sound effects" is written below the middle staff in the second measure. In the third measure, there are additional markings: "Gtr. 3" and "Gtr. 4" above the middle staff, and a "1/4" note value below the bottom staff.

System 3 of the musical score. It consists of three staves. The top staff is a treble clef with a continuous eighth-note melody. The middle staff is a grand staff (treble and bass clefs) with a continuous eighth-note accompaniment. The bottom staff is a bass clef with a continuous eighth-note accompaniment. The system is divided into three measures. The third measure features a complex musical figure with multiple notes and rests, including a "1/4" note value and a "5" in parentheses.

First system of musical notation. The top staff is a treble clef staff with a series of eighth notes. The middle staff is a guitar staff with a series of eighth notes. The bottom staff is a bass clef staff with a series of eighth notes. A $\frac{1}{4}$ note is indicated above the guitar staff. A $\frac{1}{4}$ note is indicated above the bass staff.

Second system of musical notation. The top staff is a treble clef staff with a series of eighth notes. The middle staff is a guitar staff with a series of eighth notes. The bottom staff is a bass clef staff with a series of eighth notes. A $\frac{1}{4}$ note is indicated above the guitar staff. A $\frac{1}{2}$ note is indicated above the bass staff. A $\frac{1}{2}$ note is indicated above the bass staff.

Third system of musical notation. The top staff is a treble clef staff with a series of eighth notes. The middle staff is a guitar staff with a series of eighth notes. The bottom staff is a bass clef staff with a series of eighth notes. A $\frac{1}{4}$ note is indicated above the guitar staff. A $\frac{1}{4}$ note is indicated above the bass staff. A $\frac{1}{4}$ note is indicated above the bass staff.

The first system of musical notation for guitar consists of three staves. The top staff is a standard musical staff with a treble clef, containing a continuous eighth-note melody. The middle staff is a six-string guitar fretboard diagram with numbers 5, 3, and 0 indicating finger positions on the strings. The bottom staff is a standard musical staff with a treble clef, featuring a box around a measure, a wavy line indicating a bend, and a measure with a wavy line and a wavy line below it. A wavy line is also present below the middle staff.

Dim

The second system of musical notation for guitar consists of three staves. The top staff is a standard musical staff with a treble clef, containing a continuous eighth-note melody. The middle staff is a six-string guitar fretboard diagram with numbers 5, 3, and 0 indicating finger positions on the strings. The bottom staff is a standard musical staff with a treble clef, featuring a box around a measure, a wavy line indicating a bend, and a measure with a wavy line and a wavy line below it. A wavy line is also present below the middle staff.

The third system of musical notation for guitar consists of three staves. The top staff is a standard musical staff with a treble clef, containing a continuous eighth-note melody. The middle staff is a six-string guitar fretboard diagram with numbers 5, 3, and 0 indicating finger positions on the strings. The bottom staff is a standard musical staff with a treble clef, featuring a box around a measure, a wavy line indicating a bend, and a measure with a wavy line and a wavy line below it. A wavy line is also present below the middle staff.



System 1: Treble and bass staves. The treble staff contains a continuous eighth-note melody. The bass staff contains a continuous eighth-note accompaniment. A wavy line indicates a bend in the treble staff, with a label "even bend" and "hold bend" pointing to it. A bracket labeled "1/4" indicates a quarter note duration for a specific bend.



System 2: Treble and bass staves. The treble staff continues the eighth-note melody. The bass staff continues the eighth-note accompaniment. A wavy line indicates a bend in the treble staff, with a label "even bend" and "hold bend" pointing to it. A bracket labeled "1/4" indicates a quarter note duration for a specific bend.



System 3: Treble and bass staves. The treble staff continues the eighth-note melody. The bass staff continues the eighth-note accompaniment. A wavy line indicates a bend in the treble staff, with a label "even bend" and "hold bend" pointing to it. A bracket labeled "1/2" indicates a half note duration for a specific bend. The text "fade in helicopter sound effects" is written below the treble staff. The text "fade out" is written above the treble staff.



ANOTHER BRICK IN THE WALL (Part 2)

Testo e Musica di Roger Waters

Moderately ♩ = 103

Dm

1 2 We don't need no ed - u - ca - tion,
Verse 2 sung by children's choir 8va

Gtr. 1 (elec.)
mf with distortion

Gtr. 2 (elec.)
1/2 1/2

Gtr. 3 (elec.)
clean tone with flanging
P.M. P.M. P.M.

we don't need no thought con-trol,___

P.M. P.M. P.M.

no dark sar-casm.

PM PM PM PM PM

in the class room

1/2

PM.

PM.

PM.

Teach - er leave them kids a-lone

1/2

PM

with fill 1

Fill 1

Gtr. Solo 1

G

Hey, Hey, teach-er! teach-er! Leave them kids a-lone! Leaves kids a-lone!

vibrato bar

Dm C Dm C G F

All in all it's just an -

Gtr 3

Gtr 4

Gtr 1

Gtr. 1 and 2 with distortion

C Dm

oth-er brick in the wall

let ring PM let ring PM

let ring PM

1. Dm

All in all it's just an - - - other brick in the wall
 All in all it's just an - - - other brick in the wall

The first system of the musical score spans measures 1 through 8. The vocal line features the lyrics "All in all it's just an - - - other brick in the wall" repeated twice. The guitar line consists of a series of chords, with a triplet of eighth notes in measure 7. The bass line provides a steady accompaniment with fingerings indicated by numbers 1-3.

2. D5

wall.

Gtr. (Solo)

slow release

The second system of the musical score spans measures 9 through 16. It begins with the vocal line saying "wall." followed by a guitar solo. The guitar solo is marked with a wavy line and includes a "slow release" instruction. The bass line continues with chords and fingerings. The system concludes with a final chord in measure 16.

Dm

rake rake

The third system of the musical score spans measures 17 through 24. It features a vocal line with the words "rake rake" and a guitar solo. The guitar solo is marked with a wavy line and includes a "slow release" instruction. The bass line continues with chords and fingerings. The system concludes with a final chord in measure 24.

The musical score for "The Wind" by The Beatles is presented in a two-staff format. The top staff is for guitar and the bottom staff is for bass. The key signature is one flat (Bb) and the time signature is 4/4. The guitar part begins with a Dm9 chord, followed by a "rake" technique (indicated by a wavy line and a 1/4 note) and a "slow bend" (indicated by a wavy line and a 1/4 note). The bass part also features a "rake" technique and a "slow bend". The score includes various musical notations such as chords (Dm9), notes, rests, and techniques like "rake" and "slow bend". The guitar part includes a "rake" technique (indicated by a wavy line and a 1/4 note) and a "slow bend" (indicated by a wavy line and a 1/4 note). The bass part includes a "rake" technique and a "slow bend". The score is in 4/4 time and includes a key signature of one flat.

Musical score for guitar, showing a treble clef staff with a melody and a bass staff with a fretboard diagram. The melody includes a D11 chord and a Dm7 chord. The fretboard diagram shows fingerings for the melody and a P.M. (Palm Mute) instruction.

8

G D

Dm7

take 1

hold bend

15 19 10 15 19 12 15 15 15 10 10 20

8.
C.D

Bb D

lay back

PM

20-17 20-17 10 10 10 12 X 10-12 12 X 12 12 12 10

12 X 10-10 12-14 14 X 12 12 12 10

[illegible]

ASTRONOMY DOMINE

Testo e Musica di Syd Barrett

Catania

♩ = 86
[E]
Gtr. 1 (elec.)

Keyboard intro. ad lib.

P.M.
w/overdrive

E

D#add9b/6b

E

D#add9b/6b

E5

1.2. Lime and lim - pid green, a sec-ond scene, — a fight bet-ween the blue you

D#5

G5

once knew. — Float - ing down, the sound re-sounds a -

sim.

A5

round the i - cy wa - ters un - der - ground

E Fmaj7/11# E D#

Ju - pi - ter and Sa - turn, O - be - ron, Mi - ran - da and Ti - tan - ia,

G5 G#

Nep - tune, Ti - tan, stars can fright - en...

Gtr. 1 cont in slashes

Gtr. 2* A5 Ab5 *G5 F#5 F5 *E5 Eb5 D5 A5 Ab5 *G5 F#5

* Kbd. arr for Gtr

F5 *E5 Eb5 D5 D Eb *E A Gtr. 1

E

w/wah-wah & phaser

D#5

**G5

A5

FULL

E

Harm

D#

G

trills, sound open A ad lib

F F#maj7/11 E F#maj7/11

phaser & wah wah off

9 11 9 11 12 11 12 14 12 14 16 14

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef and a key signature of one sharp (F#). The melody is written on a single staff, starting with a D4 note and a half rest, followed by a series of eighth and sixteenth notes. The lyrics 'The Rose Tree' are written below the staff. The second system continues the melody and includes a guitar accompaniment part. The guitar part is written on a six-string staff and includes a capo on the first fret, indicated by a '1' and a bracket. The guitar part consists of a series of chords and single notes, with the lyrics 'The Rose Tree' written below it.

Gtr. 3* D#

11

11 10 11

12

12 10 12

12

15 14

12

12 14 16 12 10 12

* Synth art. for Gtr

The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The melody is written in a simple, folk-like style. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The bass line is written in a simple, folk-like style. The lyrics "The Rose Tree" are written below the bass staff.

[illegible]

Play 3 lines
2° free time Kbd only
3° band resumes, a tempo

The image shows a musical score for 'The Sound of Silence'. The piano part is written on a single staff with a treble clef and a key signature of one sharp (F#). The keyboard part is written on a grand staff (treble and bass clefs). The piano part consists of a series of chords and single notes, with some notes marked with an asterisk (*). The keyboard part consists of a series of chords and single notes, with some notes marked with an asterisk (*). The score is divided into two systems. The first system contains the first two staves, and the second system contains the next two staves. The score ends with a double bar line.

The musical score for 'The Rose Tree' is presented in two systems. The first system shows the beginning of the piece in G major (one sharp) and 2/4 time. It features a treble clef and a key signature of one sharp (F#). The melody is written on a single staff, and the accompaniment is written on a grand staff (treble and bass clefs). The second system continues the melody and accompaniment, with the melody staff showing a key change to D major (two sharps) and a time signature change to 3/4. The accompaniment staff shows the corresponding changes in the bass line. The score is labeled 'The Rose Tree' at the top right.

The musical score for 'The Rose Tree' is presented in three systems. The first system features a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is written on a single staff, with lyrics 'The Rose Tree' and 'The Rose Tree' placed below the notes. The second system continues the melody, with lyrics 'The Rose Tree' and 'The Rose Tree' placed below the notes. The third system shows the final measures of the melody, with lyrics 'The Rose Tree' and 'The Rose Tree' placed below the notes. The score is arranged for a single melodic line, likely for a voice or a single instrument.

A musical score for the song "The Rose Tree". The score is written on a grand staff with a treble clef and a key signature of one sharp (F#). The melody is written on the top staff, and the accompaniment is written on the bottom staff. The melody consists of a series of eighth and sixteenth notes, with a final measure containing a whole note. The accompaniment consists of a series of eighth and sixteenth notes, with a final measure containing a whole note. The score is divided into two systems by a double bar line.

G5

Star - way scare, Dan Dare, who's there?

G#

Gtr. 1 cont in slashes

Gtr 2

A5 A#5 *G5 F#5 F5 *E5 Eb5 D5 A5 A#5 *G5 F#5

F5 *E5 Eb5 D5 *D Dm/F *D

Lime and lime-pid green, the sounds sur - rounds the i - cy

Gtr. 1

Dm/F *D Dm *D Dm *D

wa-ters un-der, lime and lime-pid green the sound sur - rounds the i - cy wa-ters un-der - ground

swell effects w/vol pot

BRAIN DAMAGE

Testo e Musica di Roger Waters

Moderately fast with half time feel ♩ = 131

Intro

D

Ctr. 1 and 2

mf with clean tone and flanging
with pick and middle finger throughout
let ring throughout

slide guitar

p even gliss.

D G7/D

The lu - na-tic is on the grass,

D G7/D

the lu - na-tic is on the grass,

8^{va} ---

19 19-20 19

even gliss

D E/D

re-mem - b'ring games and dai - sy chains and laughs,

8^{va} ---

19 (14) 16 17 16

A7 D Dsus2

got to keep the loon-ies on the path.

8^{va} --- Mechanical vibrato

14 15 14/15 14

even gliss

D **G7/D**

The lu - na-tic is in the hall,

8^{va} Mech vibrato

D **G7/D**

the lu - na-tics are in my hall

8^{va} even gliss.

D **E/D**

the pa - per holds their fold-ed fa - ces to the floor, and

8^{va} Mech vibrato

A7 D Dsus2

ev - 'ry day the pa - per boy brings more



D7 D9 G

And if the dam breaks o - pen




C G

man - y years too soon, and if there is no room up - on the hill.



G

And if your head ex - plodes with dark,



A7 C

— fore-bod - ings, too, I'll see you in the dark — side — of the moon

G Bm7 Em7 A A7

Ah, ah

Gtr. 1 and 2

Gtr. 3 (with semi-distorted tone)

D G7/D

The lu - na-tic — is in my head, — (laughter)

Gtr. 1 and 2

slide guitar

even gliss

D **G7/D**

the lu - na-tic is in my head.

8^{va}

even gliss.

19-20 19 19-20

D **E/D**

You raise the blade, you make the change,

8^{va}

Mech vibrato

even gliss.

16-17 16 16

A7 **D** **Dsus2**

you re - ar-range me till I'm sane.

Gtr. 1

(Gtr. 2 repeats previous measure)

8^{va}

(15) (14)

D **E/D**

You lock the door, — and throw a-way — the key. — There's

Gtr. 1 and 2

A7 **D** **Dsus2**

some-one in my head, but it's not me

D7 **D9** **G**

And if the cloud — bursts

A thun-der in— your ear, **C** you shout and no - one seems to hear...

C And if, the band— you're in— starts

A play - in' **A7** dif-f'rent tunes, **A** **C** I'll see you on the dark— side— of the moon.—

G Ah, **Bm7** ah, **Em** ah, **A7**

D G7/D D

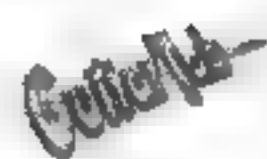
mp

G7/D D

F D A7 D

Dsus2 D E/D

A7 D Dsus2



COMFORTABLY NUMB

Testo e Musica di Roger Waters, David Gilmour

Slowly ♩ = 65

Intro

Bm

Bm with echo repeats

A

Gtr (electric slide) with long echo repeats

mf slow, even slides throughout

Hel-lo, is there an-y-bod-y in there? Just nod if you can

keyboard arranged for guitar

mf

G (G/F#) Em7 Bsus2

hear me, is there an - y-one— home? Come on now,— I hear you're

Gtr. (slide) continues simple

A Asus4 A G (G/F#) Em7 Bsus2

feel- ing down, well, I can ease your pain— and get you on your feet a- gain —

A Asus4 A

Re - lax, I'll need some in - for - ma - tion first,

with slide guitar fill 1

G (G#) Em7 Bm7

just the ba - sic facts, — can you show me where it hurts?

Slide guitar fill 1

slow, even gliss

Pre-chorus
D

There is no pain you are re-ceed ing

Gtr (acoustic)

Rhythm figure 1 (keyboard arranged for guitar)

A dis - tant ship, smoke on - the ho ri - zon

You are on ly com - ing through in waves. Your

C G

lips move— but I can't hear— what you've say ing When I—

end Rhythm figure 1

D was a child, I had a fe ver My

with Rhythm figure 1

D G B hands felt— just like two— bal loons.

Now I've got - that feel - ing once - a-gain. — I can't ex - plain, you would not un -

The first system of the musical score. The vocal line (treble clef) contains the lyrics "Now I've got - that feel - ing once - a-gain. — I can't ex - plain, you would not un -". The guitar line (treble clef) features a series of chords and a melodic line with a trill. The bass line (bass clef) shows fingerings for the left hand (0-1-2-3) and the right hand (0-3-2-1).

der-stand This is not how — I am

The second system of the musical score. The vocal line (treble clef) contains the lyrics "der-stand This is not how — I am". The guitar line (treble clef) features a series of chords and a melodic line with a trill. The bass line (bass clef) shows fingerings for the left hand (0-1-2-3) and the right hand (0-3-2-1).

Chorus

Asus4 Asus2 A G B Csus2 G5 D

I have be-come — com-f'ra-bly numb. —

8 10 11

Gtr 1 (Solo)

rake

Rhythm figure 2 end Rhythm figure 2

The third system of the musical score, labeled "Chorus". The vocal line (treble clef) contains the lyrics "I have be-come — com-f'ra-bly numb. —". The guitar line (treble clef) features a series of chords (Asus4, Asus2, A, G, B, Csus2, G5, D) and a melodic line with a trill. The bass line (bass clef) shows fingerings for the left hand (0-1-2-3) and the right hand (0-3-2-1). The system ends with a "Gtr 1 (Solo)" section and a "rake" effect.

The musical score is for guitar and includes the following elements:

- Staff 1 (Melody):** Written in treble clef with a key signature of two sharps (F# and C#). It features a melody with various note values, including eighth and sixteenth notes, and rests. A wavy line above the staff indicates a vibrato bar effect. A '3' indicates a triplet.
- Staff 2 (Bass Line):** Written in bass clef, it provides a harmonic foundation with notes and fret numbers (14, 15, 12) indicating fingerings or positions.
- Staff 3 (Guitar Tablature):** A six-string guitar tablature corresponding to the notes in the melody and bass line, with fret numbers (2, 3, 0) indicating fingerings.

The image shows a musical score for guitar, divided into two systems. The first system includes a treble clef, a key signature of one sharp (F#), and a time signature of 4/4. It features a 'vibrato bar' section, a 'rake' section, and a 'G/B' section. The second system continues the melodic line. The score is annotated with various musical notations, including notes, rests, and dynamic markings.

[illegible]

1 8 3

slow, even bend

take 3

vibrato bar

vibrato bar

Chorus

Asus4 Asus2 A G/B Csus2 G5 D

1 have be-come com-f'ra-bly numb.

with Rhythm figure 2 vibrato bar

hold bend

with feedback at octave vibrato bar

Bsus2

O. K. just a lit-tle pin-prick, there'll be no more

G (G/F#) Em7

ah! But you may feel a lit-tle sick. Can you

stand up? I do believe it's work-ing, good, that'll keep you

Asus2

go-ing through the show,— come on, it's time— to go

G Em7 Bsus2

Pre chorus (with Rhythm figure 1.)

There is— no pain— you are— re-ced - ing.— A dis - tant ship,— smoke on— the ho -
ri- zon.— You are on - ly com - ing through— in waves.— Your
lips move — but I can't hear— what you're say - ing. When I was a child I— caught a
fleet-ing - glimpse.— out of the cor - ner of my eye
I turned to look, but it was gone I can-not put— my fin - ger on—

D A D A G/B C G D G D G B C

it now. The child is grown, the dream is gone.

(use for last bar of Rhythm figure 1)

Chorus

I have be-come com-f'rta-bly numb.

with Rhythm figure 2

Gtr. (electric) *f* A.H. with distortion

Gtr. 2 (Solo)

B5 A5 G5 D/F# Em

B5 D5 B5 A5

with feedback at octave and twelfth rake

4

The musical score for "The Wind" by The Beatles is presented in three systems. The top system contains the guitar part, which is a complex melodic line with many bends and vibrato. The middle system contains the bass part, which is a simple, steady line. The bottom system contains the drum part, which is a simple, steady line. The score is written in G major and 4/4 time. The guitar part is written on a single staff, and the bass and drum parts are written on two staves. The score is divided into three measures, each with a different background color. The first measure is light blue, the second is light green, and the third is light orange. The guitar part is written in a style that is common for rock music, with many bends and vibrato. The bass and drum parts are written in a style that is common for rock music, with simple, steady lines. The score is a good example of the Beatles' early work, showing their ability to create a simple yet effective melody.

The musical score for "The Wind" by The Beatles is presented in three systems. The first system contains the guitar part (treble clef, key of D major) and the bass part (bass clef, key of D major). The guitar part features a complex melody with many accidentals and a final chord marked with an 'x'. The bass part consists of a simple, steady rhythm. The second system contains the drum part (bass clef, key of D major) and the guitar part (treble clef, key of D major). The drum part is a simple, steady rhythm. The guitar part is a simple, steady rhythm. The third system contains the drum part (bass clef, key of D major) and the guitar part (treble clef, key of D major). The drum part is a simple, steady rhythm. The guitar part is a simple, steady rhythm.

8

G5 D14 Em B5

49

17 17 (17) 15 16 17 15 17 17 (17) 15 16 14 16 12 14

1 1 1/4 1/2 rake 1/4

3

B5
 begin fade
 vibrato bar
 1 10 10 10 12 12 10 12 12 (0) 12 12 10 11 9 10 1 9 7 7 11 9 7 9 7 8 7 5 7 7 7 7



BREATHE

Testo e Musica di Roger Waters, David Gilmour, Rick Wright

Moderately fast with half time feel ♩ = 126

First System:

Chords: Fm(add9) A Asus4 A

with helicopter sound effects

Gtr. (elec.)

mp with clean tone and phasing let ring throughout

Second System:

Chords: Em(add9) A A7sus4 A7

Third System:

Gtr. 1 (elec. slide) Em(add9) A Asus4 A

mp with echo fade in with volume pedal

Mechanical vibrato

even gliss

Mech. vibrato

Fourth System:

Chords: Em(add9) A A7sus4 A7

Em(add9)

Mech. vibrato

even gliss.

A Asus4 A

Gtr. 2 (slide)
Em(add9)

Gtr. 1 (slide)

even gliss.

Gtr. 1 (slide)
Em(add9)

even gliss.

Mech. vibrato

Gtr 2 (slide) Em(add9)

Gtr 1 (slide)

even gliss.

Asus1

14 12 10 10 12

12 12 14 14

10 0 0 0 2 2 2 2 3 2 2 (2)

Em(add9)

Gtr. 1 (slide) A Asus4 A

even gliss.

12 12 12 12 14 14

10 0 0 0 2 2 2 2 3 2 2 (2)

Cmaj7

Bm7

even gliss.

Mech vibrato

12 12 12 12

10 0 0 0 2 2 2 2 3 2 2 (2)

A musical score for guitar solo, consisting of three systems of staves. The first system has two staves: the top staff is in treble clef with notes and chords labeled Fmaj7, G, D7(9#), and D7(9b); the bottom staff shows fret numbers 12-13, 12, 10, 8, 6, and 4, with annotations "even gliss" and "Mech vibrato". The second system also has two staves: the top staff contains various chord symbols like (F) and (G); the bottom staff shows fret numbers and includes a section with multiple 'x' marks indicating muted strings. The third system continues with similar notation, including fret numbers and chord symbols like (F) and (G).

The musical score for "Breathe in the Air" is presented in three systems. The first system shows the guitar part with a treble clef and a key signature of one sharp (F#). The guitar part begins with a whole rest, followed by a series of eighth notes: F#4, A4, B4, A4, G#4, F#4, E4, D4. The lyrics "Breathe, breathe in the air." are written below the guitar staff. The second system continues the guitar part with a whole rest, followed by a series of eighth notes: F#4, A4, B4, A4, G#4, F#4, E4, D4. The lyrics "even gliss" are written below the guitar staff. The third system shows the guitar part with a whole rest, followed by a series of eighth notes: F#4, A4, B4, A4, G#4, F#4, E4, D4. The lyrics "let ring throughout" are written below the guitar staff. The bass part is shown in the second system with a bass clef and a key signature of one sharp (F#). The bass part begins with a whole rest, followed by a series of eighth notes: F#3, A3, B3, A3, G#3, F#3, E3, D3. The lyrics "even gliss" are written below the bass staff. The drum part is shown in the third system with a drum clef and a key signature of one sharp (F#). The drum part begins with a whole rest, followed by a series of eighth notes: F#4, A4, B4, A4, G#4, F#4, E4, D4. The lyrics "let ring throughout" are written below the drum staff.

The musical score is arranged in three systems. The top system features a vocal line with lyrics and guitar chords: Em(Add9), Em7, A, Asus4, and A. The middle system shows piano accompaniment with wavy lines indicating vibrato and glissando effects, and guitar fret numbers (12, 14, 14, 14, 14) for the right hand. The bottom system contains a guitar solo with various fret numbers (0, 2, 3, 4, 5, 7, 9, 10, 12, 14) and a bass line with fret numbers (0, 2, 3, 4, 5, 7, 9, 10, 12, 14).

Em(add9) A Asus4 A

Leave, — but don't — leave me.

Mech. vibrato even gliss

Em(add9) Asus4 A

look a-round — choose your own — ground. For

even gliss even gliss

Cmaj7 Bm7

long you live, — and high you fly, and smiles you'll give, — and tears — you'll cry.

Mech. vibrato even gliss. Mech. vibrato

[illegible]

The musical score for "Rabbit Run" is presented in four systems. The first system shows the guitar part with a key signature of one sharp (F#) and a 4/4 time signature. The guitar part begins with a chord of E minor 7 (Em7) and a melody line that includes the lyrics "Run, rabbit, run!". The second system continues the guitar part, featuring a "Mech. vibrato" (mechanical vibrato) effect and a "slide off fingerboard" technique. The third system shows the bass part, which is a simple, rhythmic line. The fourth system shows the drum part, which is a simple, rhythmic line. The score is written for guitar, bass, and drums, with the guitar part being the most complex.

The image shows a musical score for the song "Dig That Hole" by The Beatles. The score is written for three parts: vocal melody, guitar, and bass. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are: "Dig that hole, for- get the sun When, — at last, —". The guitar part includes chords: Em, A7sus4, A, and Em7. The bass part includes a "Mech vibrato" marking. The score is presented in a clean, black and white format with standard musical notation.

the work is done, don't sit down, it's time to dig an-oth-

Mech. vibrato even gliss. Mech. vibrato Mech. vibrato even gliss.

12 12 12 13 14 12 12 12 12 14 14

er one. For long you live and high you fly, but on-ly if you ride-

A Asus4 A C maj7 Bm7

even gliss even gliss

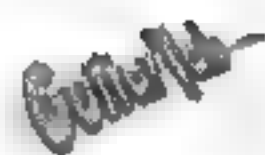
5 5 12 12 12 7 7 7

the tide, and bal-anced on the big - gest wave, race to-wards an ear ly grave

F maj7 G D7/9# D7/9b Em

rake even gliss Mech. vibrato even gliss Mech. vibrato

12 12 12 10 8 9



ECLIPSE

Testo e Musica di Roger Waters

Moderately fast with half time feel ♩ = 130

Chords: D, D/C, B♭maj7, B♭maj7/5♭, A, A7

Gtr 1 (elec.)
mf with clean tone, flanging, and chorus
 let ring throughout

Gtr 2 (elec.)
mf with clean tone, flanging, and chorus
 let ring throughout

Chords: D, D/C, B♭maj7

All that you touch, and all that you see, all that you

Bbmaj7/5b A7 D

taste, all you feel, and all that you

Rhythm figure 1

D/C Bbmaj7 Bbmaj7/5b

love, and all that you hate, all you dis-trust,

A7 D

all you save, and all that you give, and

Gtr. 3 (elec.) Mechanical vibrato

mf with semi distorted tone

with Rhythm figure 1

D/C Bbmaj7 Bbmaj7/5b A7

all that you deal, — Mech vibrato and all that you buy, — beg, bor-row or

1 1/2

9 9 9 9 6 5 7 7 7 0 0

10 11 10 10 11 13 15 8 15 15 14 0

D D/C

steal. And all you cre-ate, — Mech vibrato and all you de-stroy, — Mech vibrato and

Gtr 1 and 3 mp

1

0 5 5 7 9 9 9 9

0 14 0 12 11 10 10 10 11 10 10 11

Bbmaj7 Bbmaj7/5b A7 D

all that you do, — Mech vibrato and all that you say. And all that you eat. —

Gtr 3 (Gtr. 1 continues same)

1/2

(6) 5 7 7 7 0 0 0 11 12 11

13 15 0 15 15 15 0 14 0 14 0 14 0 12 11 10

D C Bbmaj7

And ev - 'ry one you meet, and all that you

7 9 11 | 11 12 11 | 9 0 2 | 1 3 0

Bbmaj7/5b A7

slight, and ev - 'ry one you fight. And

0 9 0 | 0 9 0 | 2 0 2 | 0 2 0

D D/C

all that is now, and all that is gone, and

11 12 0 | 7 9 11 | 11 12 11 | 3 3 3

with Rhythm figure 1

12 11 10 | 10 10 11 | 10 11 10 | 10 10 11

B \flat maj7 **B \flat maj7/5 \flat** **A7**

all that's to come, — and ev - 'ry thing —

D **D/C**

un - der the — sun is in — tune, but the sun is e

B \flat maj7 **B \flat maj7/5 \flat** **D**

eclipsed by the moon. — with heartbeat effects

ritard.

GOODBYE BLUE SKY

Testo e Musica di Roger Waters

Exhibit 12

Moderately ♩ = 109

Intro

nylon string acoustic

Gr. 1 N.C. (D)

Child: "Look mummy, *mp*
there's an airplane up in the sky!"
with bird and airplane sound effects for
approximately 15 seconds

mp

let notes ring

nylon string acoustic

Cur 2

MP

let ring

First system of guitar notation. It consists of two systems of staves. The top system has a treble clef staff with a melody line featuring wavy lines above it, and a bass staff with a bass line. The bottom system also has a treble clef staff with a melody line and a bass staff with a bass line. The notation includes various musical symbols such as notes, rests, and wavy lines.

Second system of guitar notation. It consists of two systems of staves. The top system has a treble clef staff with a melody line and a bass staff with a bass line. The bottom system also has a treble clef staff with a melody line and a bass staff with a bass line. The notation includes various musical symbols such as notes, rests, and wavy lines. The word "let ring" is written below the bottom staff.

Third system of guitar notation. It consists of two systems of staves. The top system has a treble clef staff with a melody line and a bass staff with a bass line. The bottom system also has a treble clef staff with a melody line and a bass staff with a bass line. The notation includes various musical symbols such as notes, rests, and wavy lines. The word "let ring" is written below the bottom staff.

Gr. 1 and 2 double part



(D) (C#°) (Bm) (Am) (Bm) (Bm5+)

Ooh

let ring

(D) (C#°) (Bm) (Am) (Bm) (Bm5+)

Ooh

let ring

N.C. (Am)

(B/A)

(Am)

Did, did, did, did you see the fright-ened ones? Did, did, did, did you hear the

To Coda

(B/A)

(Am)

(B/A)

(Am)

fall - ing bombs? Did, did, did, did you ev - er won - der why we had to run for

(A71G A)

(D A)

(Em A)

(D A)

(C A)

(Bm5+)



The image shows a musical score for the song "Goodbye Blue Sky" by The Beatles. It consists of three staves. The top staff is for guitar, the middle for bass, and the bottom for a second guitar or bass. The key signature is one sharp (F#), and the time signature is 7/8. The guitar part features chords A D, A7(no3rd) D, D, and C D. The lyrics "good - bye, — blue sky, good - bye," are written below the guitar staff. The bass part has a melodic line with some slurs. The bottom staff shows a bass line with fingerings (7, 5, 6, 0, 0) and a final measure with a double bar line and a V mark.

The image displays a musical score for the song "Goodbye" (Abschied) by Franz Schubert. It is arranged for voice and guitar. The score is written in D major (two sharps) and 3/4 time. The vocal line is on a treble clef staff, and the piano accompaniment is on a grand staff (treble and bass clefs). The guitar part is shown as a simplified chordal accompaniment on a single staff.

The lyrics "good - bye." are written under the vocal melody. The guitar part includes chord symbols: D, C/D, and a final V (Varela) symbol.

N.C. (D)

The musical notation for N.C. (D) consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains a continuous eighth-note melody: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, G-43, F#-43, E-43, D-43, C-43, B-44, A-44, G-44, F#-44, E-44, D-44, C-44, B-45, A-45, G-45, F#-45, E-45, D-45, C-45, B-46, A-46, G-46, F#-46, E-46, D-46, C-46, B-47, A-47, G-47, F#-47, E-47, D-47, C-47, B-48, A-48, G-48, F#-48, E-48, D-48, C-48, B-49, A-49, G-49, F#-49, E-49, D-49, C-49, B-50, A-50, G-50, F#-50, E-50, D-50, C-50, B-51, A-51, G-51, F#-51, E-51, D-51, C-51, B-52, A-52, G-52, F#-52, E-52, D-52, C-52, B-53, A-53, G-53, F#-53, E-53, D-53, C-53, B-54, A-54, G-54, F#-54, E-54, D-54, C-54, B-55, A-55, G-55, F#-55, E-55, D-55, C-55, B-56, A-56, G-56, F#-56, E-56, D-56, C-56, B-57, A-57, G-57, F#-57, E-57, D-57, C-57, B-58, A-58, G-58, F#-58, E-58, D-58, C-58, B-59, A-59, G-59, F#-59, E-59, D-59, C-59, B-60, A-60, G-60, F#-60, E-60, D-60, C-60, B-61, A-61, G-61, F#-61, E-61, D-61, C-61, B-62, A-62, G-62, F#-62, E-62, D-62, C-62, B-63, A-63, G-63, F#-63, E-63, D-63, C-63, B-64, A-64, G-64, F#-64, E-64, D-64, C-64, B-65, A-65, G-65, F#-65, E-65, D-65, C-65, B-66, A-66, G-66, F#-66, E-66, D-66, C-66, B-67, A-67, G-67, F#-67, E-67, D-67, C-67, B-68, A-68, G-68, F#-68, E-68, D-68, C-68, B-69, A-69, G-69, F#-69, E-69, D-69, C-69, B-70, A-70, G-70, F#-70, E-70, D-70, C-70, B-71, A-71, G-71, F#-71, E-71, D-71, C-71, B-72, A-72, G-72, F#-72, E-72, D-72, C-72, B-73, A-73, G-73, F#-73, E-73, D-73, C-73, B-74, A-74, G-74, F#-74, E-74, D-74, C-74, B-75, A-75, G-75, F#-75, E-75, D-75, C-75, B-76, A-76, G-76, F#-76, E-76, D-76, C-76, B-77, A-77, G-77, F#-77, E-77, D-77, C-77, B-78, A-78, G-78, F#-78, E-78, D-78, C-78, B-79, A-79, G-79, F#-79, E-79, D-79, C-79, B-80, A-80, G-80, F#-80, E-80, D-80, C-80, B-81, A-81, G-81, F#-81, E-81, D-81, C-81, B-82, A-82, G-82, F#-82, E-82, D-82, C-82, B-83, A-83, G-83, F#-83, E-83, D-83, C-83, B-84, A-84, G-84, F#-84, E-84, D-84, C-84, B-85, A-85, G-85, F#-85, E-85, D-85, C-85, B-86, A-86, G-86, F#-86, E-86, D-86, C-86, B-87, A-87, G-87, F#-87, E-87, D-87, C-87, B-88, A-88, G-88, F#-88, E-88, D-88, C-88, B-89, A-89, G-89, F#-89, E-89, D-89, C-89, B-90, A-90, G-90, F#-90, E-90, D-90, C-90, B-91, A-91, G-91, F#-91, E-91, D-91, C-91, B-92, A-92, G-92, F#-92, E-92, D-92, C-92, B-93, A-93, G-93, F#-93, E-93, D-93, C-93, B-94, A-94, G-94, F#-94, E-94, D-94, C-94, B-95, A-95, G-95, F#-95, E-95, D-95, C-95, B-96, A-96, G-96, F#-96, E-96, D-96, C-96, B-97, A-97, G-97, F#-97, E-97, D-97, C-97, B-98, A-98, G-98, F#-98, E-98, D-98, C-98, B-99, A-99, G-99, F#-99, E-99, D-99, C-99, B-100, A-100, G-100, F#-100, E-100, D-100, C-100, B-101, A-101, G-101, F#-101, E-101, D-101, C-101, B-102, A-102, G-102, F#-102, E-102, D-102, C-102, B-103, A-103, G-103, F#-103, E-103, D-103, C-103, B-104, A-104, G-104, F#-104, E-104, D-104, C-104, B-105, A-105, G-105, F#-105, E-105, D-105, C-105, B-106, A-106, G-106, F#-106, E-106, D-106, C-106, B-107, A-107, G-107, F#-107, E-107, D-107, C-107, B-108, A-108, G-108, F#-108, E-108, D-108, C-108, B-109, A-1

The ending of the piece is marked "fade out". It consists of a single melodic line on a treble clef staff in D major. The melody is a descending eighth-note scale: D5, C5, B4, A4, G4, F4, E4, D4. Below the staff, the fingering is indicated with numbers 5, 4, 5, 0, 5, 4, 5, 4.



HAVE A CIGAR

Testo e Musica di Roger Waters

Gtr. 1 N.C. (Em)
 with phase shifter
 Rhythm figure 1
 end Rhythm figure 1
 Rhythm figure 2

Gtr. 2
 Gtr. 1
 end Rhythm figure 2

B
 R

N.C. C B5 C N.C.

Rhythm figure 3

end Rhythm figure 3

(Em)

Rhythm figure 4

C D N.C.

B R

PM...

(Em) Gtr. 2

with Rhythm figure 1

with Rhythm figure 2

end Rhythm figure 4

Come in here, dear boy, — have a ci-gar, — you're gon-na go far. You're gon-na

with Rhythm figure 1 (2 1/2 times)

fly high, you're nev-er gon-na — die, — you're gon-na make it if you try, they're gon-na

Gtr. 1

Rhythm figure 5

end Rhythm figure 5

N C. (Em)

love — you. — Well, I've

Gtr. 2

with Rhythm figure 1 (4 1/2 times)

al- ways had a deep re- spect, and I mean that most sin - cere - ly. The

band is just fan-tas-tic, that is real-ly what I think, oh,— by the way, which one's

with Rhythm figure 5

NC (Fm)

Pink?

And did we

with Rhythm figure 1 (2 times)

B B R

15 17 15 17 15

The musical score for 'Riding the Gravy' is presented in three systems. The first system includes a treble clef, a key signature of one sharp (F#), and a 5/4 time signature. The melody is written on a single staff with lyrics underneath. The lyrics are: 'tell you the name — of the game, boy? We call it "Rid-ing the gra - vy'.

The second system continues the melody and includes a guitar part. The guitar part is written on a six-string staff with a treble clef and a 5/4 time signature. It features a series of chords and melodic lines, including a prominent F# chord in the first measure.

The third system continues the guitar part, showing a series of chords and melodic lines, including a prominent F# chord in the first measure.

The musical score for 'Train' by The Beatles is presented in three staves. The top staff is the vocal melody in G major, 4/4 time, with lyrics 'Train' and 'To Coda'. The middle staff is the guitar part, featuring a rhythmic pattern of eighth and sixteenth notes. The bottom staff is the bass line, showing a simple harmonic progression. The score includes a key signature of one sharp (F#) and a time signature of 4/4. The lyrics 'Train' and 'To Coda' are written below the vocal staff. The guitar part includes a capo position of 2, indicated by a '2' in a circle. The bass line includes a capo position of 2, indicated by a '2' in a circle.

The musical score for 'We're on the Border' is presented in three systems. The first system shows the vocal melody in G major, with lyrics 'We're on the border'. The second system shows the guitar accompaniment, featuring a complex rhythm with many beamed sixteenth notes. The third system shows the bass line, which is simpler and follows the harmonic structure of the guitar. The score is labeled with 'G', 'F', and 'N.C. (Fm)' above the first system, and 'B' and 'R' above the third system. The title 'We're on the Border' is written in a stylized font at the bottom right.

— just knocked out, — we heard a-bout the sell-out, you've

got-ta get an al-bum out, you owe it to the peo-ple, we're so hap-py, we can hard-ly

with Rhythm figure 5

Dadd11

N.C. (Em)

count

3

Ev-'ry-bod y else is just green, — have—

with Rhythm figure 1 (4 1/2 times)

B O.D. R

15 (16) 14

— you seen the chart?—

It's a hell of a— start,— it could be made in-to a mon - ster, if we

with Rhythm figure 5

12 14 12 12 14 12

Dadd11

N.C. (Em)

D.S. al Coda

all pull to-geth-er as a team.—

And did we

with Rhythm figure 1 (2 times)

B R

2 (4) 2 0

CODA

Gtr. (Solo) N.C. (Em)

G♭ F

with Rhythm figure 4

with Rhythm figure 1 (7 1/2 times)

B

15 (17)

B

15 (17) 15 12 14 (16)

B R

12 (14) 12

8 ...

with Rhythm figure 4

C

D

N.C.

(Em)

with Rhythm figure 1 (4 1/2 times)

8

8

N.C.

C

B7

with Rhythm figure 3

with Rhythm figure 1 (1 1/2 times)

[illegible][illegible]

The musical score for "The Wind" by The Beatles is presented in two systems. The key signature is one sharp (F#), and the time signature is 4/4. The vocal melody is written in treble clef, and the guitar accompaniment is written in treble clef. The guitar part includes a "hold bend" instruction and various fret numbers (10, 12, 14, 15, 16, 17) indicating bends and slides. The score is divided into two systems, with the second system continuing the melody and accompaniment.

8⁷

fade out

B R B

15 12 15 15 (17) 15 14 15 15 15 15 15 (17) 15

Capo 3rd

HEY YOU

Testo e Musica di Roger Waters

Moderately with half-time feel ♩ = 112

Intro

(♯m(add9))
actual pitch Em(add9)

Bm(add9)
Dm(add9)

mp

Gtr. 1 (acoustic steel string) (Capo 3rd fret)

(♯m(add9))
Em(add9)

Bm(add9)
Dm(add9)

1.

2.

(♯m(add9))
Em(add9)

Hey you,

out there in the cold,

get-ting lone -

Rhythm figure 1

G♯m
Bm

- ly, get-ting old, can you feel me?

Hey -

C#m(add9)
Em(add9)

you, stand-ing in the aisles with itch y feet and fad-ing smiles, can you

C#m
Bm

B
D

feel me? Hey, you!— Don't

E
G

B
D

A
C

help them to bur - y the light.

C#m
Bm

F#m
Am

C#m(add9)
Em(add9)

Don't give in with-out a fight.

end Rhythm figure 1

Bm(add9)
Dm(add9)

Hey
Gtr 2 (acoustic steel string)

divisi

capo off

Em(add9)

you, out there on your own, sit-ting na - ked by the phone, would you

with Rhythm figure 1

touch me? Hey, you, with your ear-

— a- gainst_ the wall, wait- ing for _ some one to call out, would you touch _ me? .

Hey, you! — Would you help me to car-ry the stone?

Dsus2 *G* *D* *C*

O - pen your heart, I'm com-ing home. —

Bm *Am* *Em*

Gtr. 1 (elec.)
f
with distortion

Gtr. (Solo)
Gtr. 2 (elec.)

Gtr. 1 (elec.) Solo figure 1

f hold bend
slow, even release
hold bend
with feedback at octave
slow, even release

Am

1 1/2

1 1/2

1 1/2

1 1/2

end Solo figure 1

Gtr. (electric slide)

Em

mf

with Solo figure 1 (2 times)

steady gliss

Am

hold bend

1/2

1/2

1/2

1/2

1/2

1/2

1

15

12

The musical score is organized into four systems, each with a treble clef staff and a corresponding guitar-specific staff. The key signature is one sharp (F#).

- System 1:** The top staff shows a melodic line with a glissando. The guitar staff is labeled "Em Gtr. 2 (elec.)" and features a "steady gliss" technique.
- System 2:** The top staff continues the melodic line. The guitar staff is labeled "Gtr. 1 (elec.)" and includes a "vibrato bar dive" technique.
- System 3:** The top staff shows a melodic line with a glissando. The guitar staff is labeled "Gtr. 3 (elec.)" and includes a "vibrato bar dive" technique.
- System 4:** The top staff shows a melodic line with a glissando. The guitar staff is labeled "Gtr. (electric slide)" and includes a "steady gliss" technique.

Gtr. 3 (acoustic steel string)

A C *Budd11* D E G *Budd11* C
 But it was on - ly fan - tas - y

Gtr. 1 and 2 (acoustic steel string) (Capo 3rd fret)

Budd11 D E G *Budd11* D
 the wall was too high as you can
 let ring let ring

A C *Budd11* D Dsus4 E G *Budd11* D
 see. No mat - ter how he tried, he could not break
 let ring let ring

A C *Budd11* D
 free, and the worms ate in - to his

C#m(add9)
Em(add9)

Bm(add9)
Dm(add9)

brain.

mp let ring throughout

C#m(add9)
Em(add9)

Bm(add9)
Dm(add9)

C#m(add9)
Em(add9)

Bm(add9)
Dm(add9)

C#m(add9)
Em(add9)

Bm(add9)
Dm(add9)

Hey, —

Gtr. 3 (acoustic steel string)

Gtr. 1 (acoustic steel string)

Gtr. 2 (acoustic steel string)

capo off

Em(add9) Bm

you, out there on the road, — al- ways do- ing what — you're told, can you help me?

with Rhythm figure 1

Em(add9)

Hey, — you, out there be - yond the wall, — break - ing

Bm

bot - tles in — the hall, — can you help me?

Gtr. 1 (elec.)

with distortion *f*

Drum 2

Hey, you! Don't tell me there's no hope at all.

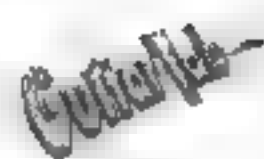
G D C

Bm Am Em with echo repeats

To - geth - er we stand, di - vid - ed we fall.

steady gliss

10



IF

Testo e Musica di Roger Waters

♩ = 100

E

Gtr. 1 (acous.)

B7

let ring

E D

If I were a swan, I'd be gone,
If I were the moon, I'd be cool,

E D

if I were a train, I'd be late, and
if I were a rule, I would bend,

E C#7 F# B7

if I were a good man, I'd talk with you more of-ten than I
if I were a good man, I'd un-der-stand the spa-ces be-tween

E B7

do friends.

E D

|| I || were to sleep, I could dream, and
|| I || were a - lone. I would cry,

F D

if I were a - fraid, I could hide, and dry, and
if I werewith you, I'd be home

E C#7 F# B7

if I go in - sane. please still don't put your wires in my
if I go in sane. will you let me join in with the

E B7

brain game?

E D E

Gtr. 2 (elec.) 2° ad lib

Gtr. 2, tune top E to D w/slide & distortion

D E C#7

F# B7 E B7

E D

If I _____ were a swan, _____ I'd be gone,

Gtr. 1

E D

if I _____ were a train, _____ I'd be late _____ a - gain,

E C#7 F#

if I _____ were a good man, _____ I'd talk with you _____ more



IS THERE ANYBODY OUT THERE?

Testo e Musica di Roger Waters

Slowly ♩ = 119

N.C. (A5)

television and traffic sound effects
for approximately 10 seconds

Is there an - y - bod - y out there?

synthesizer drone *mp*

Is there an - y - bod - y out there? Is there an - y - bod - y out there?

(C/F)

Ah!

Double time feel
N.C. (Am)

Is there an - y - bod - y out there?
nylon string guitar

pp synthesizer drones the A note *mp*

The first system of the musical score. It consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat and a 4/4 time signature. It contains the lyrics "Is there an - y - bod - y out there?". The middle staff is a guitar line in treble clef, also in 4/4 time, with a key signature of one flat. It features a melody of eighth notes. The bottom staff is a guitar line in bass clef, also in 4/4 time, with a key signature of one flat. It features a melody of eighth notes. The system is marked with a double bar line and a repeat sign. The tempo is "Double time feel" and the key signature is "N.C. (Am)". The dynamics are *pp* (pianissimo) for the synthesizer and *mp* (mezzo-piano) for the guitar.

The second system of the musical score. It consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat and a 4/4 time signature. It contains a melody of eighth notes. The middle staff is a guitar line in treble clef, also in 4/4 time, with a key signature of one flat. It features a melody of eighth notes. The bottom staff is a guitar line in bass clef, also in 4/4 time, with a key signature of one flat. It features a melody of eighth notes.

Am/E Am/F Am/F# Am/F

mf let notes ring throughout

The third system of the musical score. It consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat and a 4/4 time signature. It contains a melody of eighth notes. The middle staff is a guitar line in treble clef, also in 4/4 time, with a key signature of one flat. It features a melody of eighth notes. The bottom staff is a guitar line in bass clef, also in 4/4 time, with a key signature of one flat. It features a melody of eighth notes. The system is marked with a double bar line and a repeat sign. The tempo is "Double time feel" and the key signature is "N.C. (Am)". The dynamics are *mf* (mezzo-forte) for the vocal line and *mp* (mezzo-piano) for the guitar line.

Am/E Am/D Am/C Am/B Am

mp

The fourth system of the musical score. It consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat and a 4/4 time signature. It contains a melody of eighth notes. The middle staff is a guitar line in treble clef, also in 4/4 time, with a key signature of one flat. It features a melody of eighth notes. The bottom staff is a guitar line in bass clef, also in 4/4 time, with a key signature of one flat. It features a melody of eighth notes. The system is marked with a double bar line and a repeat sign. The tempo is "Double time feel" and the key signature is "N.C. (Am)". The dynamics are *mp* (mezzo-piano) for the vocal line and *mp* (mezzo-piano) for the guitar line.

Am/E Am/F

mp *mf*

The fifth system of the musical score. It consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat and a 4/4 time signature. It contains a melody of eighth notes. The middle staff is a guitar line in treble clef, also in 4/4 time, with a key signature of one flat. It features a melody of eighth notes. The bottom staff is a guitar line in bass clef, also in 4/4 time, with a key signature of one flat. It features a melody of eighth notes. The system is marked with a double bar line and a repeat sign. The tempo is "Double time feel" and the key signature is "N.C. (Am)". The dynamics are *mp* (mezzo-piano) for the vocal line and *mf* (mezzo-forte) for the guitar line.

Am F# Am F (F E) Am D N.C.

First system of guitar notation. Treble staff shows chords: Am F#, Am F, (F E), Am D, N.C. Bass staff shows fingerings: 2 2 1 0 1 2 2, 3 2 1 0 1 2 2, 2 1 2 0 2 1 0, 0 2 1 0 1 2, 3 2.

Am rake

Second system of guitar notation. Treble staff shows Am chord. Bass staff shows fingerings: 0 0 2 2 1 0 1 2 2, 0 2 2 2 2 0 2, 0 2 2 1 2 2, 0 2 2 1 0.

C G B Am

Third system of guitar notation. Treble staff shows chords: C, G B, Am. Bass staff shows fingerings: 2 2 0 1 0 1 0 2, 2 0 0 1 3 0 3 1, (2) 2 2 0 0 2 5, 5 4 3 2 2 0 0 0.

C Am N.C. let ring let ring

Fourth system of guitar notation. Treble staff shows chords: C, Am, N.C. Bass staff shows fingerings: 3 2 0 1 0 2, 2 0 0 1 3 0 3 1, 0 2 2 0 0 0 9, 7.

Am F Am F Am F# Am F mp

Fifth system of guitar notation. Treble staff shows chords: Am F, Am F, Am F#, Am F. Bass staff shows fingerings: 2 2 1 0 1 2 2, 3 2 1 0 1 2 2, 4 2 1 2 4 2, 3 2 1 2 3 2.

Am E Am D Am/C Am/B Am mf ritard. poco a poco

Sixth system of guitar notation. Treble staff shows chords: Am E, Am D, Am/C, Am/B, Am. Bass staff shows fingerings: 2 2 1 0 2 1 0, 2 1 0 2 1 0, 0 2 (2) 1 5 5 7 0, 12 12 12 12 12 12 12 12.

Testo e Musica di Roger Waters

Intro

Gr. 1 (elec.)

NC

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N.H. 1/4 1/4 N.H. 1/4 1/4

Bm7

Mon-ey, Mon-ey, Mon-ey, you get a - way. — You get a
 Mon-ey, you get — back. — I'm —
 Mon-ey, it's a crime. — Share —

N.H. 1/4 1/4 N.H. 1/4 1/4

good all job with more pay and you're O. K. Mon -
 it right, fair ly keep your hands off - a my stack. Mon -
 but don't take a slice of my pie Mon -

N.H. 1/4 1/4 N.H. 1/4 1/4

[illegible]

that give the cash me root with that of both do all hands goo- dy good and bull - shit. a stash. I'm in the

N.H. N.H.

1/4 1/4 1/4 1/4

2 4 2 2 2 5 2 (0) 5 2 4 2 2 5 2 (0) 5

1/4 1/4 1/4

7 7 7 7 7 7 7 7

F#m7

To Coda

Em

New car, cav - i - ar, four - star day-dream, think I'll buy me a foot - ball
 high fi - del - i - ty first class trav - 'ling set and I think I need a Lear
 But if you ask for a rise it's no sur - - prise that they're giv - ing none a-

Bm7

team
jet

team
jet

* Play on verse 2 only
Saxophone solo

Bm7

team
jet

Bm7

1/4 1/4 1/4 1/4 1/4 1/4

2 4 2 x 2 5 2 5

7/7 7/7 7/7

7/7 7/7 7/7

7/7 7/7 7/7

F#m7

1/4 1/4 1/4

2 4 2 x 2 5 2 5

7/7 7/7 7/7

7/7 7/7 7/7

7/7 7/7 7/7

Fm

1/4 1/4

2 2 0 3 5 2 5

7/7 7/7 7/7

7/7 7/7 7/7

7/7 7/7 7/7

cresc.

dig in

Gtr 1 (Solo)
 lead guitar 1 all Mechanical vibrato
 with distortion and long delay
 with Rhythm figure 1 (4 times)

Gtr 3
 Rhythm figure 2

The musical score for 'The Wind' by Gustav Mahler is presented in a four-staff format. The top staff is for the vocal line, written in treble clef with a key signature of one sharp (F#). The second staff is for the guitar, featuring a wavy line indicating a tremolo effect. The third staff continues the vocal line, and the bottom staff continues the guitar part. The score includes various musical notations such as notes, rests, and dynamic markings. The word 'rake' is written above the guitar staff in the second measure. The score is divided into measures by vertical bar lines.

Rhythm figure 1

The musical notation for Rhythm figure 1 is as follows:

Staff 1 (Treble Clef):

- Notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.
- Accents: Above the first four notes (D4, E4, F#4, G4).
- Phrasing: A slur covers the notes from B4 to C5. A breath mark (comma) is placed above the note D4.
- Tempo: P.M. (Pizzicato)

Staff 2 (Fretboard Diagram):

Fingerings (from left to right):

- 2, 2, 5, (0), 4, (0), 3, 0, 2, 2, 5, 4, 3, 0.

The musical score for the 'Even Bend' exercise is written for guitar. It consists of three systems of staves. The first system has a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The first staff shows a melodic line with a wavy line indicating a bend, followed by a series of eighth notes. The second staff shows the fretting hand positions with numbers 9, 7, 10, 10, 12, 12, 12, 10, 12, and 12. The third staff shows the picking hand positions with 'x' marks. The second system has a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The first staff shows a melodic line with a wavy line indicating a bend, followed by a series of eighth notes. The second staff shows the fretting hand positions with numbers 9, 7, 10, 10, 12, 12, 12, 10, 12, and 12. The third staff shows the picking hand positions with 'x' marks. The third system has a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The first staff shows a melodic line with a wavy line indicating a bend, followed by a series of eighth notes. The second staff shows the fretting hand positions with numbers 9, 7, 10, 10, 12, 12, 12, 10, 12, and 12. The third staff shows the picking hand positions with 'x' marks. The exercise is titled 'even bend' and is marked with a '1' above the first measure of the first system.

The image displays a musical score for guitar, consisting of three staves. The top staff is a melody line in treble clef, featuring various note values and rests. The middle staff is a lead line, also in treble clef, showing bends (indicated by a 'b' and a curved line) and fingerings (numbers 1-4). The bottom staff is a bass line in bass clef, showing chords, fingerings, and a 'P.M.' (Palm Mute) instruction. The score is written in a key signature of one sharp (F#) and a 4/4 time signature.

Rhythm figure 3

P.M.

Bm

1/4

1

10 10 11 11 12 12 10 12

with Rhythm figure 1 (2 times)

F#7/9#

1

12 (12+10) 12 12

1 1 1/2

14 14 12 10 12 10 11 9 11 10

with Rhythm figure 4

end Rhythm figure 2

Rhythm figure 4

PM

2 4 3 2 (0)

2 4 3 2 (0)

NC

Bm

Gtr. 2 and 3

lead guitar 1

Gtr. 2

lead guitar 2

slow bend

Gtr. 2
Bm

with heavy PM throughout

with Rhythm figure 2

Gtr. 2 (Solo)

echo off

Bm

This system features a guitar solo in B minor. The top staff shows a melodic line with eighth-note patterns and ties. The middle staff contains a fretboard diagram with fingerings 7, 7, 10, 9, 8, 6, 7, 7, 10, 9, 8, 6, 7, 7, 10, 9, 8, 6. The bottom staff includes a wavy line, a triplet of notes (10, 12, 10) with a 1/4 note, and a sequence of notes (12, 12) with a 1/2 note, followed by (12, 10) and (12, 10).

F#7/9#

This system continues the guitar solo in F#7/9# mode. The top staff shows a melodic line with eighth-note patterns and ties. The middle staff contains a fretboard diagram with fingerings 7, 7, 10, 9, 8, 6, 2, 4, 3, 2, 2, 4, 3, 2. The bottom staff includes a wavy line, a triplet of notes (12, 10, 10) with a 1/4 note, and a sequence of notes (10, 9, 10, 11) with a 1/4 note, followed by (10, 9) and (10, 9).

NC Bm

This system features a guitar solo in NC and B minor. The top staff shows a melodic line with eighth-note patterns and ties. The middle staff contains a fretboard diagram with fingerings 4, 2, 5, 4, 0, 2, 0, 4, 0, 9, 2. The bottom staff includes a wavy line, a triplet of notes (2, 4, 2) with a 1/4 note, and a sequence of notes (2, 0, 2, 4, 0, 3, 2) with a 1/4 note, followed by (2, 0) and (2, 0).

lead guitar 1

with echo

1/2 1

10 10 12 12

10 12 12 12

8

Gtr 3 (Solo)

take

NH

1

1/4

10 12

19 19 22 22 22 22 19

7 7 7 7 7 7 7 7 9 7 7 7 7 7 7

8"

lay back

even release

1 1/2

1/4

10 15 17 15 15 16 10 17 15

7 7 7 7 7 7 7 7 9 7 7 7 7 7 7

The image displays a musical score for the piece "The Wind" by George Gershwin. It is divided into two main sections: a piano introduction and a guitar solo section.

Piano Introduction: The first section is marked with a piano (p) dynamic. It begins with a treble clef and a key signature of one sharp (F#). The melody is written on a single staff, featuring a series of eighth and sixteenth notes. The accompaniment is written on a grand staff (treble and bass clefs), with the bass line providing a steady eighth-note pulse. The introduction concludes with a fermata over a whole note chord.

Guitar Solo Section: The second section is marked with a guitar (gtr) dynamic. It begins with a treble clef and a key signature of one sharp. The melody is written on a single staff, featuring a series of eighth and sixteenth notes. The accompaniment is written on a grand staff, with the bass line providing a steady eighth-note pulse. The section concludes with a fermata over a whole note chord.

Chords and Fingering: The score includes various chords and fingering indications. Chords are marked with numbers 1 through 7, and fingering is indicated by numbers 1 through 5. The guitar solo section includes a "with Rhythm figure 3 (2 times)" instruction, indicating a specific rhythmic pattern to be played.

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a piano (p) part and a guitar part. The piano part is written on a grand staff with a treble clef and a key signature of one sharp (F#). The guitar part is written on a single staff with a treble clef and a key signature of one sharp (F#). The score is divided into three measures. The first measure contains a piano melody with a slur and a finger number '1'. The second measure contains a piano melody with a slur and a finger number '2'. The third measure contains a piano melody with a slur and a finger number '1'. The guitar part is written in a simplified style, using 'x' marks to indicate fretted notes and '7' for the seventh fret. The guitar part is divided into three measures, each containing a single note with a '7' and a '1/4' time signature. The score is labeled with 'p' for piano and 'even release' for the guitar part.

The musical score for "The Wind" by The Beatles is presented in three systems. The first system shows the guitar part (treble clef, key of D major) and the bass part (bass clef, key of D major). The guitar part includes a wavy line indicating a tremolo effect, followed by a series of eighth notes and a bend. The bass part includes a wavy line indicating a tremolo effect, followed by a series of eighth notes and a bend. The second system shows the guitar part (treble clef, key of D major) and the bass part (bass clef, key of D major). The guitar part includes a wavy line indicating a tremolo effect, followed by a series of eighth notes and a bend. The bass part includes a wavy line indicating a tremolo effect, followed by a series of eighth notes and a bend. The third system shows the guitar part (treble clef, key of D major) and the bass part (bass clef, key of D major). The guitar part includes a wavy line indicating a tremolo effect, followed by a series of eighth notes and a bend. The bass part includes a wavy line indicating a tremolo effect, followed by a series of eighth notes and a bend.

8

dig in

with Rhythm figure 3

Gtr. 2 and 3

lead guitar 1

Gtr. 1

D.S. $\text{\textcircled{S}}$ al Coda $\text{\textcircled{C}}$

Gtr. 2

Gtr. 3 (with full tremolo)

Bm7

way, a - way, a - way, a - way,

P.M.

First system of musical notation. It consists of four staves. The top staff is a vocal line with lyrics "a - way," repeated three times. The second staff is a guitar line with a wavy line indicating a tremolo effect. The third staff is a bass line with a wavy line indicating a tremolo effect. The fourth staff is a guitar line with a wavy line indicating a tremolo effect. The notation includes various musical symbols such as notes, rests, and dynamic markings like "P.M." and "1/4".

Second system of musical notation. It consists of four staves. The top staff is a vocal line with lyrics "a - way." and "woo!". The second staff is a guitar line with a wavy line indicating a tremolo effect. The third staff is a bass line with a wavy line indicating a tremolo effect. The fourth staff is a guitar line with a wavy line indicating a tremolo effect. The notation includes various musical symbols such as notes, rests, and dynamic markings like "P.M." and "1/4".

Third system of musical notation. It consists of four staves. The top staff is a vocal line with the instruction "vocal ad lib simile with background conversation effects". The second staff is a guitar line with a wavy line indicating a tremolo effect. The third staff is a bass line with a wavy line indicating a tremolo effect. The fourth staff is a guitar line with a wavy line indicating a tremolo effect. The notation includes various musical symbols such as notes, rests, and dynamic markings like "P.M.", "1/4", and "p". The system ends with the instruction "beg.n fade".

PM 1/4 PM 1/4 PM 1/4 PM 1/4

2 5 5 2 0 5 2 5 5 2 0 5 2 5 5 2 0 5 2 5 5 2 0 5

10 10 10 9 7 10 12 10 12 10

straight eights

PM 1/4 PM 1/4 PM 1/4 PM 1/4

2 5 5 2 0 5 2 5 5 2 0 5 2 5 5 2 0 5 2 5 5 2 0 5

10 10 10 9 7 10 12 10 12 10

PM PM PM PM

1/4 1/4 1/4 1/4

2 5 5 2 0 5 2 5 5 2 0 5 2 5 5 2 0 5 2 5 5 2 0 5

10 10 10 9 7 10 12 10 12 10

3 hold bend

Spoken: "I don't know,
I was drunk at the time"



NOT NOW JOHN

Testo e Musica di Roger Waters

Sol Re Mim

Fuck all that, we've got to get on — with these (fuck show all
 Not now John, we've got to get on — with the film
 Hang on John, I've got to get on — with this

that fuck all that). We've
 (got to get on (got to get on, got to get on) got to get on) I

Sol Re Mim

got to com-pete — with the wi - ly Jap - an - ese.
 don't know what it is but it fits on here like *** (end of — the

rain bow) There's too man - y home ti res
Who Who cares what it's a -
Come back at the end of the

Sol

Re burn - ing and not e - nough trees, (as long as the kids—
bout shift, as we'll long as the kids go
go and get pissed.

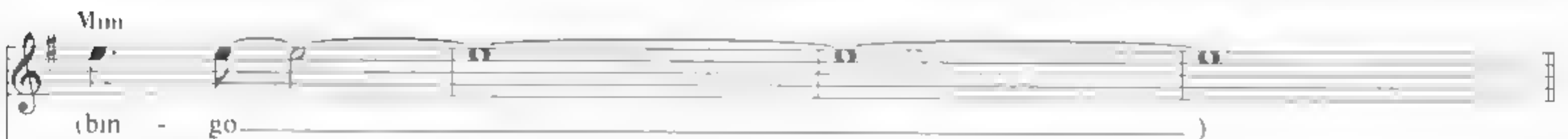
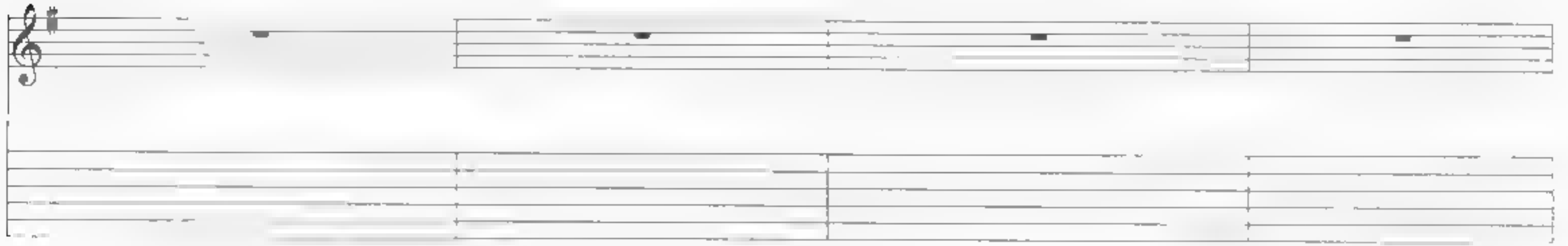
Mim

(fuck go) all that) So fuck all that, we've got to get on — with these
So not now John, we've got to get on — with the
But not now John, I've got to get on — with this

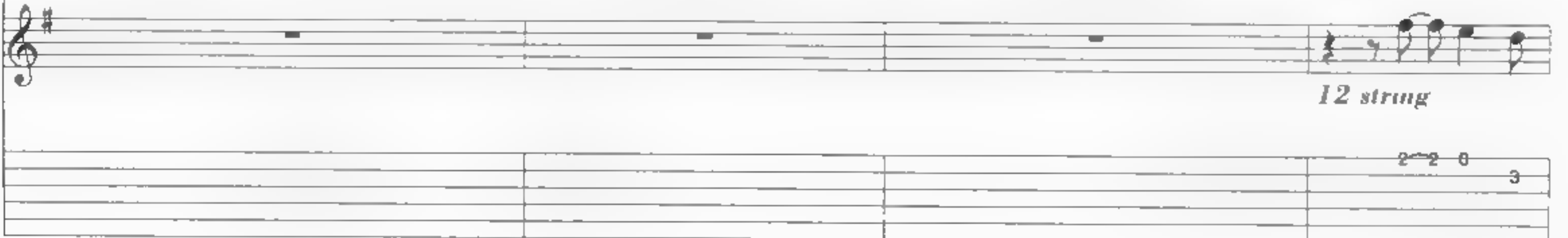
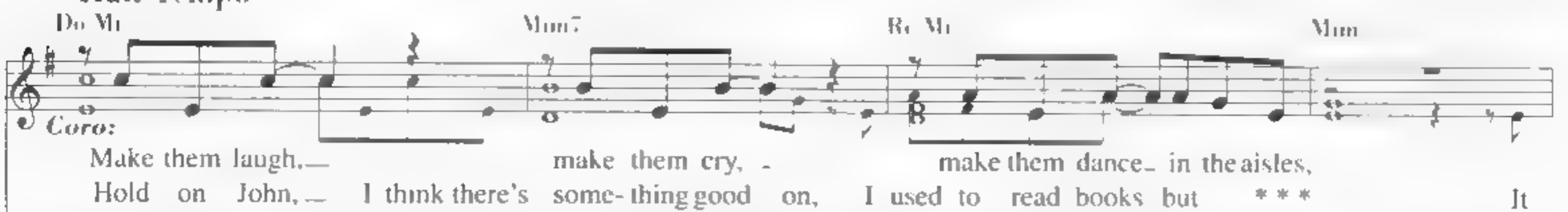
Sol

Re

1. Mim
(got to get on — with these). Can't stop, lose job. mind gone, sil - i - con.
(got to get on with this, got to get on).



A Half Tempo



12 string

2-2-0 3

B

Do Mi Min7 Re Mi Min

make them pay make them stay, make them feel O. K
could be the news, or some oth-er am-use-ment, it could be re-us-a-ble shows.

2.
Lat

show

Min7

Vibrato bar Vibrato bar

Vibrato bar Vibrato bar

La

Vibrato bar

Sol

Vibrato bar

Vibrato bar

Re

Mim

Vibrato bar

Vibrato bar

Vibrato bar

Vibrato bar

D. 5 al Φ , da A a B and segue

Sol Re Mm

Fuck all that we've got to get on with these we've
No need to wor-ry a - bout the Vi - et - nam - ese.

Sol Re Mm

got to com-pete with the wi - ly Jap - an - ese. Well
Got to bring the Rus - sian bear to his knees.

Sol Re Mm

may - be not the Rus - sian bear, may - be the Swedes. We
Make us feel tough and would - n't Mag - gie be pleased

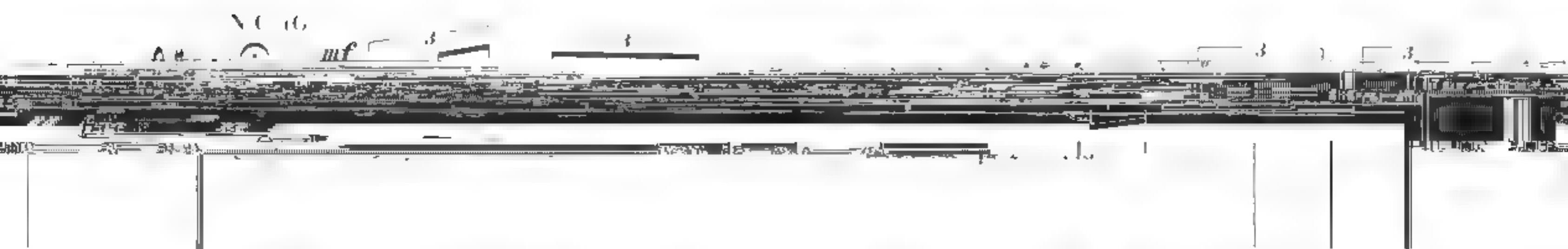
Sol Re Mm *Ad lib. to fade*

showed Ar - gent - i - na, now let's go and show these.
Na na na na — na na na.

Collected

ON THE TURNING AWAY

Testo e Musica di David Gilmour, Anthony Moore



Fm Fm7 C G Fm Fm7 G C

Un - a - ware how the ranks have grown, driv - en on by a heart of stone,

C C Fm7 D G C Fm D G5

we could find that we're all a - lone in the dream of the proud On the wings of the

end Rhythm figure 1

Gtr Solo

Gtr 2 F5 F C F5

Gtr 3

B WB B R WB

15 (17) 15 12 (13) 15 12 12 0 2 2 (3) 2 0 12 15

D G

B R WB B R WB B R

15 (17) 15 15 (17) 15 15 15 13 16 15 2 7 4 7 2 0 2 0 2 0

F5 C F5

B WB

2 14 12 14 14 12 14 14 (16) 14 12 14 9 7 5 7

D G

WB WB

5 7 5 5 4 2 0 0 0 2 0 9 5 5 9 9 0 2 0 0 2 0

Double time ♩ = 100

F5 with Rhythm figure 2 C E5

WB B R WB

0 0 9 0 2 2 (3) (2) 2 9 2 0 9 0

The musical score for 'The Rose Tree' is presented in two systems. The first system shows the vocal melody in treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody consists of several measures, with some notes marked with an 'X' and others with a dot. The second system continues the melody, with a wavy line indicating a continuation of the melody. The lyrics 'The Rose Tree' are written below the melody. The score is labeled 'with Rhythm figure 2'.

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef and a key signature of one sharp (F#). The melody is written on a single staff, with notes and rests corresponding to the lyrics. The second system continues the melody and includes a bass line with fingerings (e.g., 9, 7, 9, 7, 8) and a diamond-shaped box containing the number 9. The score is labeled with 'WB' and 'PH' at the beginning of the second system, and 'R' and 'PH' at the beginning of the third system. The lyrics 'The Rose Tree' are written below the melody.

8 E 1.

hold bend

3 3 15 17 15 X 12 B 15 (17) 12 14 15 B R (17) 17 (19) R (19) 17 15 17 15 17

15 8

B R WB B WB

17 (19) 17 15 12 15 0 (0) 15 (17) 15 12 15

D G

WB dive WB WB

15 12 12 14 (16) 14 12 14 12 15 17 15 15 17 0 0 0 0 3 0 0 9 2 0 2 0

15

B R

2 2 (4) 2 0 2 (0) 10 10 12 12 10 (12)

hold bend

D F5 D

WB hold bend WB

R WB R WB

10 8 10 0 10 10 (12) 10 (12) 10 8 10 8 7 0

G F5

WB

B WB B R

0 15 12 12 14 12 15 12 12 14 12 12 15 (17) 15 14 14 (15) 14 15

C F5 D

WB WB WB WB

WB dive

14 12 14 15 12 13 12 14 12 (0) 2 0 2 0 3 0 x 0

fade out

MOTHER

Testo e Musica di Roger Waters

Moderately with half time feel ♩ = 134

schoolyard and phone effects for approximately 16 seconds

(Sigh!) Moth - er, do you think they'll drop the

Gtr. 1 (acoustic)

mp Rhythm figure 1

Bomb

let ring

let ring

G

Moth - er, do you think they'll like this song?

let ring

Dsus4 G

Moth - er, do you think they'll try to break my

G D5 Dsus2D

balls?

D C D5

Oooo Ah, moth - er should I build the wall?

let ring

let ring end Rhythm figure 1

G (with Rhythm figure 1) * (D/C)

Moth - er should I run for pres - i - dent? Moth - er, do you think she's good - e - nough * piano on 3rd verse for me?

(D/C) (C) C D

Moth - er, should I trust the gov - ern - ment? Moth - er do you think she's dan - ger - ous to me?

G C G

Moth - er, will they put me in - the fir - ing line? Moth - er, will she tear your lit - tle boy a - part?

(Dsus2) D C G

Ooh Ooh Ah, Ah, is it just a waste of time? moth - er will she break my heart?

Gr. (12 string acous.)

G

Hush now, ba - by, ba - - - by don't you

Gtr 2 (acoustic)

with Rhythm fill 1
(Played by 12 string acoustic guitar)

(doubled by acoustic guitar 1)

12/8

12/8

cry.

Ma - ma's gon - na make all - of your night - mares come true
Ma - ma's gon - na check out - all your girl - friends for you,

Ma - ma's gon - na put all of her fears in - to you.
Ma - ma's won't let - an - y - one dir - ty get through,

Ma - ma's gon - na keep you right here un - der her wing
Ma - ma's - gon - na wait up un - til you get in.

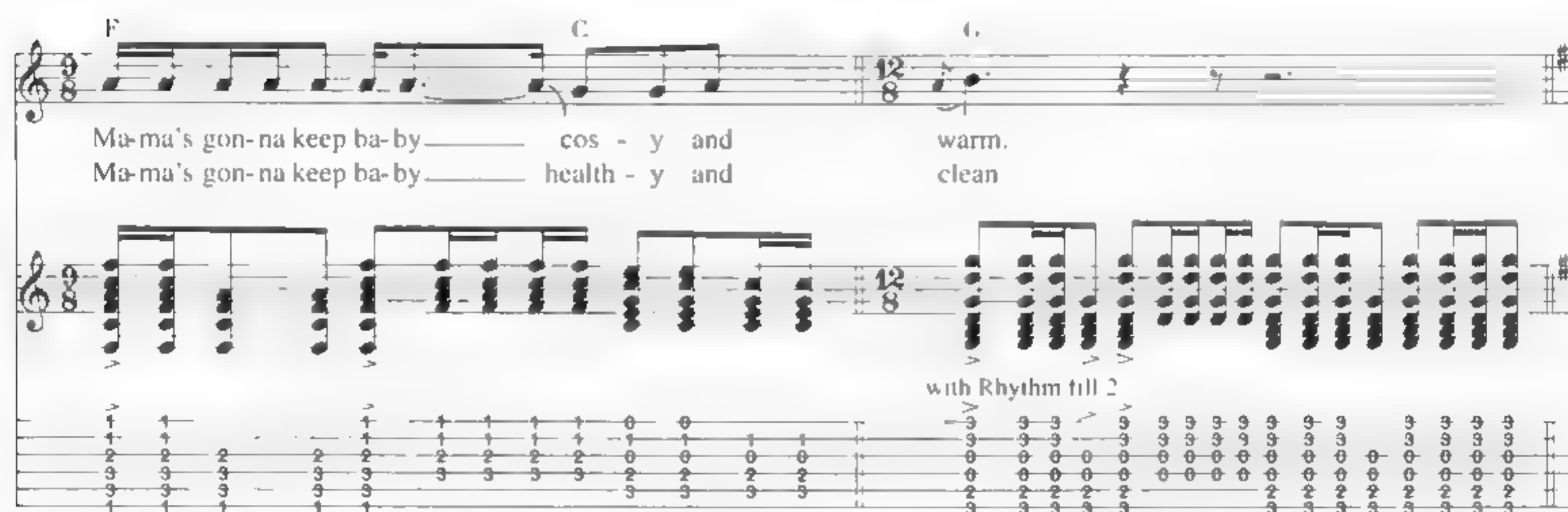
She

Rhythm fill 1

12/8



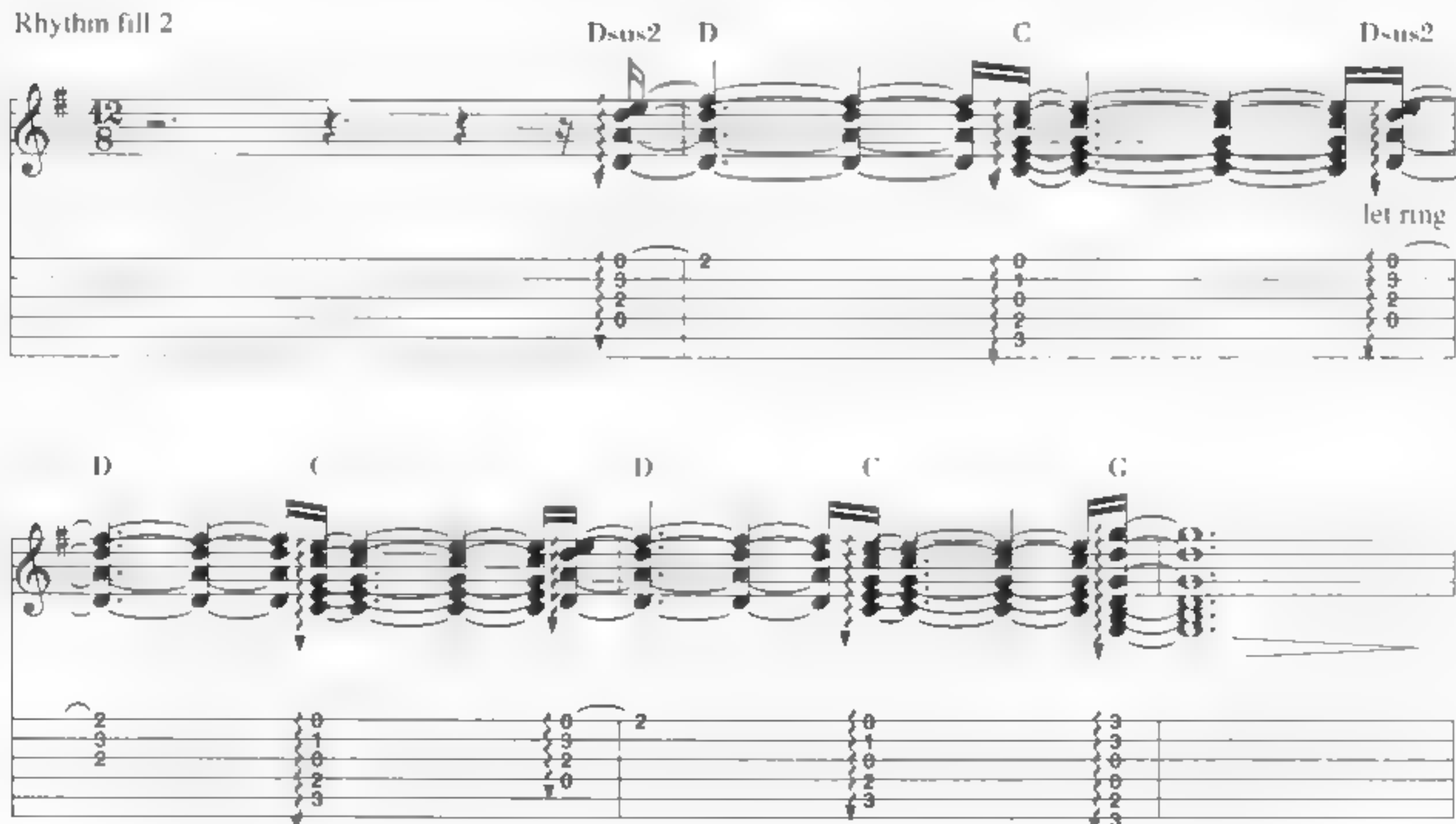
won't let you fly - - - but she might let you sing,
 Ma - ma will al - - - ways find out where you've been.



Ma-ma's gon-na keep ba-by - - - cos - y and warm,
 Ma-ma's gon-na keep ba-by - - - health - y and clean

with Rhythm fill 2

Rhythm fill 2



Dsus2 D C Dsus2
 let ring

D C D C G

D C D C *To Coda*

Ooh babe. ooh babe

let ring

D C G

Ooh, babe, of course Ma-ma's gon-na help built the wall

Gtr. (Solo) *f*

12 19 19 (19)2

C G C

steady glass

19 14 19 14 5 5 4 3 2 3 3 2 7 8 7

Guitar

REMEMBER A DAY

Testo e Musica di Syd Barrett

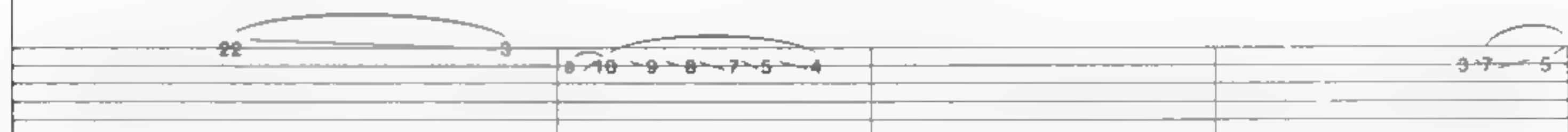
♩ = 60

F5 F#5 G5 A5 E5 F#5 G5 A5 E5 F#5 G5 A5 E5 F#5 G5 A5

Gtr 1 (elec.)



w/shide & slight overdrive



Gtr 2 (elec.)

cont sim

Gtr 3*

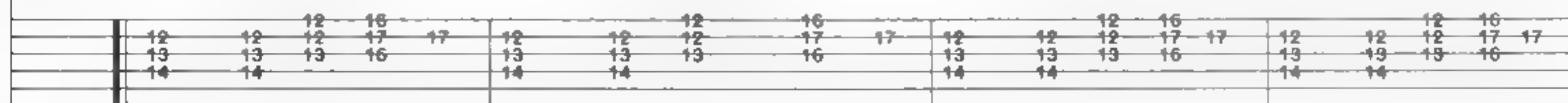
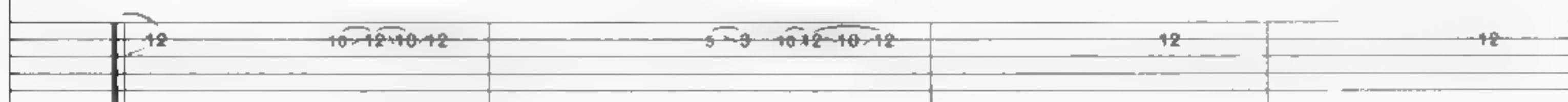


w slight distortion



* Piano arr. for Gtr

Gtr. 2 ♩ = 60



Re - mem - ber a day be - fore to - day, a day when you were young.
 Sing — a — song that can't be sung, with - out the morn - ing kiss
 Climb your fa - vou - rite — ap - ple tree, try to catch the sun

Free to — play a - long — with time, eve - ning nev - er
 Queen you shall be — if you wish, look for your King.
 Hide from your lit - tle bro - ther's gun, dream your - self a -

comes. way. *B^u*

Emadd9 F#m/E G/E A/E Emadd9 F#m/E G/E A/E

Gtr. 2 cont. in slashes

1. E Am6/E E Am6/E 2. 3. A

Why
Why

pp

G D Em A G D Em

can't we play to-day?
can't we reach the sun?

Why
Why

can't we stay that way?
can't we blow the years a-way?

Em Gtr. 3 F#m/E G/E A/E To Coda ⊕ Em 8^a Gtr. 1

w slide w/slide over p. ups

Em 8^w D.S. al Coda ⊕

Gtr. 2

(5° play E)

play 5 times

Repeat ad lib.

⊕ Coda

Em (vary chords ad lib., Em/E/A/D)

Blow a way

Gtr. 1 w/ad lib. slide effects

improvise freely to fade

D E D Dsus2

you'll lose your mind _____ and play. free

A7 *C To Coda

games for May. See _____ E - mi - ly play.

1. 2.

Gtr. 1 Gtr. 3 8" Gtr. 1

slide effects, echo, distortion w fuzz

[Am] Gtr. 1 cont. sim. Gtr. 2 8"

cleaner sound

8th B 8th B Gtr. 1 B

FULL 15 15 15 12 FULL

B B B B

FULL FULL FULL FULL

B B B B

dissolve to feedback FULL Gtr. 3 Gtr. 1, ad lib. tremolopicking w/slide over pickups D.S. al Coda

⌘ Coda

D D D D

vocal fades Gtr. 1 w/fuzz cont sim., random picking Gtr. 3

Repeat to fade



SHINE ON YOU CRAZY DIAMOND (PART V)

Testo e Musica di Roger Waters

N.C. (Gm) (Gb) Bb6

Re-mem-ber when you were young, you shone like the sun.

Fb5 D5 C5 Bb5 F5

Shine on, you cra - - - zy dia - mond

N.C. (Gm) (Gb) Bb5

Now there's a look in your eyes, like black holes in the sky.

Shine on, you cra - zy dia - mond. You were

keyboards
caught in the cross-fire of child-hood and star-dom, blown on the steel breeze,

come on, you tar - get for far-a-way laugh-ter, come on, you stran-ger, you leg-end, you mar-tyr, and

keyboards
Gm Gb Bb

shine!

Gtr (solo)

hold bend

5 (7) 7 5 3 5 (7) 5 (6) 5 3 5 5 (6) 5 9 3 4 6

8"

17 (19) (19) 17 15 17 (19) 17 (18) 17 15 17 17 (18) 17 15 15 16 18

2 (3) (3) 2 0 2 (3) 2 (3) 2 1 2 (3) 2 3 3 5 3

Eb Eb/D Cm Cm/Bb F

You

8"

20 (21) 20 19 (20) 19 19 17 (18) 17 15 17 12 (13) 12 10

4 (6) 4 3 (5) 3 3 3 (5) 3 2 3 3 (4) 3 1

Gm Gm/F# Gm/F C7/9b F

wore out your— wel-come with ran dom pre - ci-sion, rode on the steel ——— breeze

Rhythm figure 1

E♭ E°7 B♭/F Dm D

Come on, you rav-er, you se-er of— vi-sions, come on,— you paint-er, you pip-er you pris-on-er, and
with Rhythm figures 2 and 2a

Saxophone solo

Gm Gm13 2

shine!

let ring — —

2

let ring throughout

G11 Gm13

L **D**

12/8

Double time
Gm13

12/8

C11 **Gm13**

12/8

Ep **D**

12/8

begin fade **play 6 times and fade out**

12/8

WISH YOU WERE HERE

Testo e Musica di Roger Waters, David Gilmour

Catania

Gtr. (12 string) Em7 G.
 Rhythm figure 1

Em7 G. Em7

A7sus4 Em7 A7sus4

G. end Rhythm figure 1

Gtr. (acoustic)

Em7

with Rhythm figure (first 9 bars)

G

Em7

G

Em7

A7sus4

B R

Em7

A7sus4

G

hold bend

So

so you think you can tell

heav en from hell.

PM

PM

PM

PM

PM

PM

Rhythm figure 2

*t - thumb

Gtr. (elec.)

with slide

Am/E

G

blue skies from pain, can you tell a green

PM. PM. PM. PM. PM.

9 9 7

field from a cold steel rail, a smile from a veil?

Am

Do you think you can tell? Did they get you to trade-

end Rhythm figure 2

12 14 16

Em7

How I wish _____ how I wish you were here, _____ we're just

Am/E

two lost souls awim-ming in a fish - bowl, year af - ter year.

Run-ning o-ver the same— old ground, what have we found?— The same— old—

Am G 9
fears, wish you were here. with Rhythm figure 1 (2 times)

dobro (doubled by scat vocal)

G Em7

with slide

G Em7

G Em7

A7sus4 Em7

A7sus4

begin fade G 2 8

fade into sound effects

with Rhythm figure 1 (first 8 bars)

Testo e Musica di Roger Waters

synthesizers and sound effects 12 string guitar
for approximately 47 seconds **Em(add9)**

for approximately 47 seconds

Em(add9) 2 Cmaj7 2 Em(add9) 2

Em

Keyboards: C

Wel-come my son, wel-come to the machine

[illegible]

know - where - you've been, you've been - in the pipe - line fill-ing in time, -

You bought a gui-tar— to pun-ish your ma,

Em

and you did - n't like school, and you know you're no bod - y's fool —

So

Cmaj7

wel - come — to — the ma-chine.—

12 string Gtr 1 and 2

wel - come — to — the ma-chine.—

Fmaj7(9)

wel - come — to — the ma-chine.—

wel - come — to — the ma-chine.—

Cmaj7

Gtr. (elec.)

5-7-7-5

Em(add9)

6-4

5-7-7-5

Cmaj7

Em(add9)

5-7-7-5

Cmaj7 Em(add9) Cmaj7

Em(add9)

Cmaj7

Em(add9)

12 string Gtr. 1 and 2

Em Cmaj7

Wel-come— my son, wel-come— to the ma-chine.

Em

Cmaj7 A

What did you dream? It's all right, we told you what to

Em(add9)

Cmaj7

you dreamed of a big star,

Em(add9)

he played a mean gui-tar. He

Cmaj7

al - ways ate in the steak bar, he

Em(add9)

loved to drive in his Jag - uar. So

Cmaj7 B

wel - come to the ma-chine.

Em(add9)

Synthesizer solo
with simile rhythm on repeats

play 11 times
and fade into sound effects



ANOTHER BRICK IN THE WALL (Part 1)
 ANOTHER BRICK IN THE WALL (Part 2)
 ASTRONOMY DOMINE
 BRAIN DAMAGE
 BREATHE
 COMFORTABLY NUMB
 ECLIPSE
 GOODBYE BLUE SKY
 HAVE A CIGAR
 HEY YOU
 IF
 IS THERE ANYBODY OUT THERE?
 MONEY
 MOTHER
 NOT NOW JOHN
 ON THE TURNING AWAY
 REMEMBER A DAY
 SEE EMILY PLAY
 SHINE ON YOU CRAZY DIAMOND (PART V)
 WELCOME TO THE MACHINE
 WISH YOU WERE HERE

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